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But it is to honour agriculture, especially, that this strange state-ceremonial is yearly enacted, and, as I have said, no people are more successful in agriculture than the Chinese. They devote their attention rather to the necessary than to the agreeable, rather to the staples of life than to life's luxuries. They have no fruit, for instance, to rival our hothouse delicacies; but they have excellent wheat, barley, rice, cabbages, turnips, and potatoes, whilst the pains and attention they have bestowed upon the culture of tea has rendered it difficult for Europeans in India to enter into competition with them at all. The Chinese camphor-trees, paper-mulberry, the aloe and the shi-shu, from which the excellent Chinese varnishes are procured, are all illustrations of the care with which useful productions are reared, and the perfection to which that care, combined with skill, will bring them. In the excavation of minerals the Chinese are by no means so expert as in the culture of vegetables. Yet there is no doubt that the country naturally abounds in minerals of all kinds, the useful as well as the more valuable. Coal and iron, silver, gold and copper, are all obtained in considerable quantities; were the celestials but to condescend to learn of the Western barbarians, there is little doubt that the quantity of each produced might be vastly increased.

The emperor's palace at Pekin may be taken as a specimen of the use made by the Chinese of the vegetable and mineral wealth with which their country abounds. Its walls include within their circuit a little town; indeed, M. Artier, a Jesuit, who obtained leave to inspect it, states, that it is a league in circumference, and that it is the residence of all the high officers of state, as well as of all the mechanics employed in the emperor's service—a complete town in itself. The front is embellished with paintings, gildings, and varnished work, “which really give to the building a magnificent aspect,” whilst the furniture and the ornaments of the principal apartments, according to Artier, comprise “everything that is most rare and valued in China, India, and Europe.” The gardens of the palace form a vast park, within which all varieties of natural scenery are admirably imitated. Hills and valleys, dales and narrow defiles, gently-flowing streams and brawling cataracts, are all to be found interspersed with rocks and woods of the most pleasing character, though often of the most fantastic forms. The waters, which flow in various directions throughout the park, are navigated by numerous pleasure-boats, whilst their banks are adorned with innumerable picturesque cottages, no two of which are alike. In each of the artificial valleys a splendid country-house stands, “capable of entertaining one of the first noblemen in Europe, with all his suite,” says De Guignes. The cedar of which these houses are for the most part built, is not found nearer than 1,400 miles from Pekin. A lake, a mile and a half broad, stands in the midst of this ample park, from the centre of which rises a rocky island of sufficient dimensions to hold a considerable palace—a palace, we are assured, containing upwards of a hundred apartments. The mountains and hills around are covered with trees and fine aromatic flowers; the canals skirted with rocks so artfully arranged as to be a perfect imitation of the wild and imposing beauty of nature. “The whole,” says De Guignes, who fails to find words adequate to express his admiration,—“the whole has an air of enchantment.”

The Chinese can scarcely fancy that there is anything desirable in the world which they have not in China. They can scarcely conceive it possible that “the outside barbarians” can possess a beautiful object of nature or art of which some superior counterpart is not to be found within the extensive frontiers of their native land. Some such feeling as this may possibly have induced that neglect for external commerce which forms so conspicuous a feature of the political life of the country. Whilst their canals are crowded with boats, whilst inland navigation has been pushed to an extent not reached by any other people, foreign commerce has been jealously excluded, foreigners themselves despised and thrust off. We need not, therefore, be surprised at the total want of sea-going ships, belonging to Celestials, which the harbours of the empire present. They understand the navigation of rivers and canals, but they know nothing of ocean-sailing. It was not, indeed, until the war with the British that they discovered their inability to cope with the Europeans by sea, an inability which they attributed to the evolutions of the steamers that moved in defiance of wind and tide, and seemed by no means subject to the same laws as their

junks. The matter was brought before the imperial commission of Pekin. “Let steamers be built,” was the order promulgated from the celestial cabinet. One *was* built as a trial. Externally everything was complete; the timbers were in their places, the funnel was there, the paddle-wheels projected from the sides. The imitation was perfect. “But still it will not go against the wind,” whispered the mandarin, who was appointed to command it. “It *must* go like those of the barbarians,” was the imperial fiat when the difficulty was mentioned in Pekin. “And go it *shall*,” exclaimed the mandarin, his neck feeling uncomfortable as the peremptory order was borne to him. Up to this point it had been no go, but it was no go no longer. The jails of the neighbourhood were cleared. Two handles were affixed to the paddle-wheels, and a hundred men were set to work at each. Great was the cheering as the “steamer” laboured out of the port; great were the expectations. It was suggested to the mandarin that the barbarian steamers had always smoke going out of the funnel when the vessel was moving. “That’s to keep the convicts warm below,” said he; “but it’s summer now, and they don’t want a fire.” The delightful intelligence was borne straightway to Pekin that the “steamer” was all right and would speedily drive the barbarians from the river. The mandarin was raised a step in the peerage forthwith, and extravagant hopes were entertained of the wonders he was about to perform. He was never seen more, however. A rough wind and a heavy sea were too much for the poor convicts, and the “steamer” was dashed upon some rocks near the mouth of the harbour, and all on board perished. Some fishing-junks witnessed the catastrophe and bore intelligence of it into the city. “We do not yet know how to propitiate the god of the sea,” said the Court of Ceremonies, when appealed to by the emperor on the subject; “let the barbarians alone on that element.” So the Chinese built no more “steamers.”

CROCHET SLEEVE.

MATERIALS.—Brooks' Great Exhibition Prize Goat's-head Crochet Thread, No. 18, and Penelope Crochet-hook, No. 4. Make a chain of 150 loops, join the 2 ends together with 1 plain to form the round, and fasten off.

2nd round: Treble crochet.

3rd: Chain 5, miss 1, work 1 treble, repeat round, plain 1 to form the round, and fasten off.

4th: Chain 5, work 1 treble in the centre of the 5 chain of last round, repeat round, plain 1 to form the round, and fasten off.

5th: Chain 1, work 1 treble in the centre of the 5 chain of last round, repeat round, plain 1 to form the round, and fasten off.

6th: Treble crochet.

7th: Work 1 double, chain 7, miss 4, work 1 double, repeat for 3 times, fasten off, then work this slip separate without going round, as follows, in rows:—

2nd row: Chain 3, work 3 treble in the centre of the first 7 chain of last round, chain 6, work 3 treble in the next 7 chain of last round, chain 3, and fasten off.

3rd: Work 1 double in the end of the 3 chain of last row, chain 4, work 2 double in the centre of the 6 chain of last row, chain 4, work 2 double in the centre of the next 6 chain of last row, chain 4, work 1 double in the end of the 3 chain of last row, and fasten off.

4th: Double crochet (you should have 18 double in this row), fasten off.

5th: Work 1 double, chain 7, miss 4, work 1 double, repeat to the end, fasten off and repeat from the 2nd row 5 times; you then form the following scollop after the row of double of the portion done, at the end work 8 double, chain 9, miss 2, work 8 double, fasten off.

2nd Round for the Scollop: Work in the 9 chain as follows:—work 1 treble, chain 2, and repeat the same in the 9 loops of the 9 chain, work 1 treble, and fasten off.

3rd: Work 1 treble in the first 2 chain of last round, then chain 3, and work 1 treble in the centre of the 2 chain all round (which will be 8 times in all), fasten off.

4th: Plain 1 at the top of the first treble, chain 5, work 1

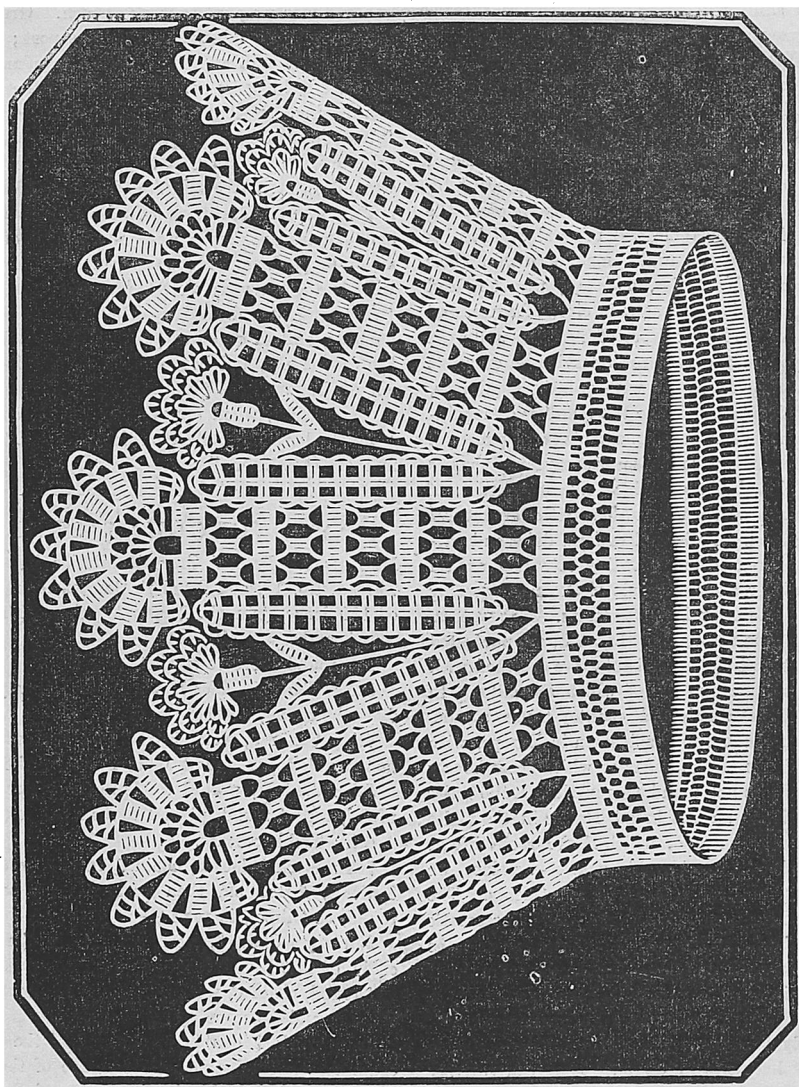
treble 3 loops from the end in the foundation in the double row, chain 2, work 1 treble in the next loop, chain 2, work 1 treble in the third or end loop, turn chain 5, work 1 treble in the centre of the first 2 chain, chain 3, work 1 treble in the next 2 chain, chain 3, work 10 treble in the 5 chain, plain 1 in the next 3 chain of the foundation, which completes one portion of the scallop; work 7 portions more the same in the 7 lots of 3 chain as shown in the engraving, fasten the last side down with 3 plain to correspond with the first, and repeat each portion in the last 3 loops of the 10 treble, in order to keep the points distinct.

You now commence another portion, the same as the one just done, 12 loops from the last in the foundation-band, and, after

FOR THE FLOWER.

Make a chain of 15 loops, turn back, miss 5, work 4 double, 3 treble, 1 double, 1 plain, chain 17, turn, and work the first loop plain, 1 double, 3 treble, 1 double, 2 plain, chain 15, turn, and work the 15 plain, chain 7, turn, and work the seven, 1 plain, 1 double, 3 treble, 1 double, 2 plain, work the 10 chain plain, which form the stalk; then work on the other side the flower to correspond, 1 plain, 1 double, 3 treble, 4 double; then work as follows in the 5 chain at the top, for the flower:—

1st row: In the first loop work 1 plain, chain 3, work 1 treble, chain 3, work 1 treble, chain 3, work 1 treble, chain 3, plain 1, repeat the same in each loop of the 5 chain, and fasten off.



CROCHET SLEEVE.

working the 5 portions as here described, you then work ten of the following leaves:—

PATTERN FOR LEAF.

Make a chain of 50 loops, turn back, and then work the 50 loops double.

1st round: Work 2 plain for the stalk part of the leaf, then chain 2, miss 2, work 2 treble, repeat to the end, and at the end chain 3, work 1 treble in the end, work back on the other side the same, to correspond with the treble opposite the treble; and after working the 2 plain the same as the first side, chain 4 for the stalk, turn back.

2nd: Work the 4 plain for the stalk, then chain 3, and work 2 double in the 2 chain of last round, repeat round, making both sides correspond, with 4 plain at the top of the plain for the stalk, chain 4, and fasten off, which completes the leaf.

2nd: Work 1 double in the first 1 plain of last row, then chain 4, and work 1 double between the 2 plain of last row, repeat to the end, chain 4, plain 1 in the 1 plain, fasten off.

3rd: Plain 1 in the centre of the 4 chain of last row, chain 3, work 1 treble in the centre of the same 4 chain as before, chain 3, work 1 treble in the same 4 chain as before, chain 3, work 1 treble in the same 4 chain as before, chain 3, plain 1 in the same 4 chain as before, repeat the same in each of the 4 chain of last row, and fasten off.

4th: The same as 2nd.

5th: The same as 3rd.

6th: The same as 2nd, which completes the flower; join this flower between two of the leaves, and the two leaves between the space of the sleeve, as shown in the illustration, fill the five spaces the same, which will complete the sleeve.